

No, James boobed again

by Philip Venning

the Government was not able to put pen to paper before now. Government Observations on the Third Report of the Expenditure Committee Session 1974-75, Post-graduate Education, Cmnd 6611, HMSO 28p.

...of the TUC, called on employers to show their confidence in the future by taking on more young people to create the skilled work force that would be needed when the economy picked up.

by Diane Spencer

Row over Tameside files

Mr Robert Cook, general secretary of the National Association of Head Teachers, said this week that it was very disturbing to find that confidential files had been rifled.

But Mr Colin Grantham, leader of Tameside Council, said that a locksmith went to the schools with councillors to collect

"How can you break into something that is your own property?" he asked. "All we have taken were the cards which we were entitled to. I am assured that the

No way to defend a cause

of progressive and informal methods, to demonstrate the value of what they are doing and to defend the gains they have made.

A job for all seasons

gramme of courses all of which are deliberately designed to take place outside the normal school hours. They are organised for weeks or they are organised for the holidays. It seems to us that this should be a normal part of a teacher's concept of his job.

"It is good that the Houghton award has given teachers the status in financial as well as political terms that they have been seeking. It is a laudable thought that, as a side effect, many teachers at the moment do not seem to be responding to paragraph 294 of the Houghton Report.

IAN MITCHELL LAMBERT,
National Chairman,
Professional Association of
Teachers

More letters, page 9

This second blank spot in the James eyesight is unfortunate for another reason; the extension of the range of possibilities in higher education. The idea of the Diploma of Higher Education and the White Paper's claim to identify the gap in the higher education system implies the first intention to increase the opportunities.

• There was some discussion of the style and content of this two-year course which should be of the equivalent in every way of study at degree level but so far no one is clear what the Diploma is supposed to be. Animal, vegetable or mineral? Vocational, general or specialised?

However, from the student's standpoint the gap can look like a gap in the road.

courses which may lead to a diploma of higher education or a degree as the case may be, where the courses, the teaching style and the institution are neither those of the university nor the polytechnic.

The BED, as it is being developed within diversified colleges of education or the colleges of higher education, which so many have helped to found, already provide an excellent basis for filling this gap. Indeed the BED itself can easily be adapted to suit the existing conditions.

come many a graduate
alongside many other
The claim here is that
have taken the colleges
created by the James report and all
the reorganization which has fol-
lowed, to extend the possibilities
higher education beyond what could
be offered by universities or poly-
technics. Since so far most of
these opportunities have been pro-
vided by colleges working with
universities, the committee ought to
have recognized that universities
have been instrumental in develop-
ing the colleges which the com-

Like Lord James and Dr. Judge, I am optimistic. Significant improvements are being made in the training of teachers. More can come. Perhaps in this three former heads can agree. Perhaps *The Times* boardroom could be made available for this optimism to be shared and explored between the James Committee and a non-James Committee, drawn from the colleges of education and their successors.

It could be a return match with the roles reversed. The colleges

Within the new BEd course

Power to parents—or how to break the rules

by Stephen Cohen

by Stephen Cohen

head would not allow a school child to have a special lunch. "If we make an exception for one child they'll all want to do it," he told a school board organizer. A school near the city has a slimmers' club and all obese children on one table which quickly became known as "fatties' table," to their humiliation.

Some schools insist on children leaving the dinner, the whole lot and nothing but the dinner, and refuse to allow them to bring apple from home to replace the pudding. The authorities

Heads also impose their views on school uniform and length of hair, says *The Parents' Schoolbook*. Pupils cannot be legally compelled to wear uniform but the head can make it a matter of school discipline and ban children from school for breaking rules. Heads do not have to account for this.

The authors say parents should address the head to find out what children and parents think should be worn. If a majority wants optional uniform, the head might agree to accept it.

Getting rid of bad teachers is

G.C.E.
PROFESSION
Write to the Principal

The authors take a swipe at some recent suspension and expulsion cases. They quote the case of a five-year-old who refused to wash his hands and was suspended for six weeks after the head had a row with his mother. The authors ask: "Is it reasonable to suspend a five-year-old from school because the staff do not like his mother?" *The Parents' Schoolbook*, Judith Stone and Felicity Taylor, Pelican Books, 90p.

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DES announce primaries probe

A major survey is under way into the primary school curriculum, the chief inspector at the Department of Education and Science revealed this week.

Speaking at the Plowden Conference for progressive teachers in Lincoln, Mr Norman Thomas explained that the survey, which was being carried out by the DES, covered the work of seven, nine and 11-year-olds in 530 schools over a two year period. It should be complete by Easter, 1977.

In making subjective judgments about the curriculum in these schools the HMI will not be commenting on individual subjects. "We are concerned with the different aspects of children's learning and about language and literacy, aesthetic and physical development, and personal and social development", Mr Thomas said.

The survey was running in parallel with a National Foundation

for Educational Research project testing reading standards of nine and 11-year-olds, and the mathematical achievements of 11-year-olds. Some of the conference delegates were afraid the DES research would lead to a common curriculum devised centrally and imposed on teachers.

But, Mr Thomas replied: "There are a good many things we could get a lot of agreement on in children's learning. I don't fear the notion of a common curriculum—a common agreement about the kind of things that need to be taught to children. It would be profitable to

clarify the purposes of primary education."

The DES was not looking at specific topics used in teaching and learning, but only the general outcomes expected from them. It was not useful to seek common agreement on specific topics for a curriculum, he said.

There had been too much concern about school organization and not enough about what children were being taught, he added. "Now we need to get back to the problem of what is being learned."

Sir Alec Clegg, former chief education officer for the West Riding of Yorkshire, said a common curriculum meant teachers would be told what to do and how to do it. He warned of a backlash and of the danger that those who valued the unmeasurable parts of the curriculum would fall into sloppy ways. "Much of what good teachers get from children cannot be measured, otherwise teachers would be slumped technicians and not professionals."

Tenth annual
Plowden conference
Reports by Bob Doe

How dream went wrong

Plowden was the end of an era, not the beginning of a breakthrough, Mr Christopher Price, MP, who recently resigned as Mr Mulley's Parliamentary Private Secretary, told the conference.

It brought an end to the central advisory councils, which relied on an anti-democratic consensus among the elite of educational policy makers, and ended education's special political status.

Education was now deeply split politically like any other public service, and less the province of professional policy-makers. For that reason the CACs were no longer useful. "If there is no basic consensus, there is no point in a CAC", he said.

The reports from these bodies tended to be overtaken by events. The Newsom and Crowther reports had been superseded by comprehensive and local education authorities' financial effects of expansion in higher education, or the fall in the birth rate.

CACs raised expectations which could not be met and purported to be policy-making when examinations, politics and parental pressure were in fact more influential, he added.

Plowden, remembered where Newsom and Crowther were for-

gotten, had given rise to educational priority areas and the parental involvement in schools. "It shifted the balance quite decisively to the point where parents are now considered to be one of the partners in education and I hope the Taylor committee will confirm this, and give it statutory force when they report at the end of this year."

But, Mr Price said, something had gone wrong with the liberal dream heralded by Plowden. "It seemed to many of its members that education was poised for a breakthrough with more children coming into schools each year, staying longer and with more money available."

But the sixties had not been the springboard expected. They were the end of an era. Hope had been replaced by a backlash, and instead of more exciting discoveries, there was counter-attack and retreat.

"In spite of the present financial stringency and the backlash I believe that many of the liberal values Plowden advocated are now school features in many primary schools and will not be eroded", he added.

"Schools can mitigate the ills of society. Some do, others don't. More do as a result of Plowden though we should not deceive ourselves about the proportion. There is still a big job to be done."

Parent support the best bet

Parents are the best protection teachers have against politicians who want to dictate to schools, Lady Plowden told the conference.

However right teachers might be in their professional judgment, she said, they could not go faster than they could carry the parents. It was often better to delay changes which they knew to be right to ensure parents' support.

Partly because of the influence of women teachers at the primary level schools had failed to grasp the implications of living in an industrial society. "Are we certain we are giving the young the opportunity to understand and be excited by the technology essential to our wellbeing?"

Mr James Stone, chief education officer, Nottinghamshire, said the impression given by the TES last week that progressive teachers were isolated and under attack was not accurate. The number of primary schools in which pupils enjoyed their schooling were educated rather than stuffed with facts, and were relaxed and confident had grown enormously in the last 10 years.

Trouble-shooter for polys

The cost of polytechnics and further education colleges is to be monitored by a small unit, which will act as a trouble-shooter in local authority-polytechnic relations.

The unit is being set up by the Council of Local Education Authorities and will be independent from the advisory committees of the Association of Metropolitan Authorities and the Association of County Councils, which make up CLEA.

The education committees of both have backed the idea but there is some anxiety on the part of AMA members about the cost of the unit, which might be about £40,000 a year.

Initial polytechnic reaction to the scheme has been suspicious. One typical response came from a senior administrator at Sheffield Polytechnic who welcomed the idea if it strengthened relations between the polytechnic and local authorities, but warned against infringements of academic freedom.—THES.

NUS promise peaceful poll

The National Union of Students will dissociate itself from any students who provoke violence during the by-elections expected in the autumn at Walsall North and in the Bechford division of Birmingham.

While the NUS is pledged to campaign against candidates from parties with racial policies, its president said it will be peaceful. Mr Peter Ashby, the union's deputy president, said this week.

Our activities will be coordinated with the West Midlands College of Education in the case of Walsall North and with Birmingham University for the Bechford election. Small groups of students, possibly acting under another banner, who go outside the official demonstration will be disowned.

The by-elections would follow the expected departures from Walsall North of Mr John Stonehouse, who last month began a seven-year prison sentence, and Mr Roy Jenkins from Bechford who has been appointed president of the European Commission.

Mr John Kingsley Read, chairman of the National Party of the United Kingdom, which advocates compulsory repatriation of coloured immigrants, said they would particularly like to contest Bechford because of the enthusiastic advocacy of this country's integration with Europe, as the one man who had most betrayed what the National Party of the United Kingdom stood for.



Skateboards—a cross between a roller skate and a mini-surfboard—could become the biggest craze since the hula hoop. This is the fear of the Royal Society for the Prevention of Accidents which has urged the Government to consider an import ban on surplus American stocks and to stop sales to children.

'Makeshift' jobs make teaching unions uneasy

Reports of unemployed teachers being recruited to teaching jobs without proper appointments have met with complaints from teaching unions.

In Clwyd five unemployed teachers are to join the adult literacy scheme as tutors and research workers, and in Scotland seven young teachers, who have not yet found jobs, will be teaching road safety to primary children. They will be paid from money made available to the Training Services Agency under the Job Creation Programme.

Mr Henry Clough, NUT publicity officer, said this week that the union was concerned about the long-term professional interests of teachers taken on as auxiliaries. "We have had reports of local authorities showing a willingness to employ teachers in schools", he said.

"But there is always the possibility that a young teacher in that position might assume he or she is next in line when a vacancy occurs, though there is no such assurance."

"There is also the temptation for a head when a member of staff is absent to ask one of the teachers working as an auxiliary to take over. Then you get a teacher doing a teacher's job for less than a teacher's pay."

Mr George Limbourn, assistant

secretary of the National Association of Schoolmasters, said he did not like the idea of teachers in these makeshift roles. "They were well trained, and very expensively, to teach", he said. "They were not trained to do these jobs associated with it."

Mr Bill Devereux, director of the Adult Literacy Resources Agency, said he was very glad to see teachers benefiting from the job creation scheme.

"We have only £1m guaranteed for another year to spread over 104 local areas to see TSA money being used in this way."

Mr Devereux explained that his agency would be appointing local organizers at Burnham L2 level, costing about £6,000 each. But Mr Elwyn Jones, assistant director of education in Clwyd, said the teachers he was recruiting would not get as much. "I believe the maximum payable under the job creation scheme is about the bottom of the Burnham scale", he said.

A welcome for the idea of using teachers for road safety instruction came from Mr Leslie Male, chairman of the Police Federation. "It would give us back our policemen", he said. "There's an awful lot of them tied up in dealing with road safety in schools."

Political protest fails to halt OU pact with Iran

The Open University's first major consultancy agreement with a foreign country is going ahead despite objections from some academics who objected to political events in Iran.

The vice-chancellor's report for 1975 refers to "a political problem which was raised by some members of our own staff" when describing difficulties in getting the Free University of Iran into operation.

"Fortunately senate supported consultation of the relationship with the FU, and the matter was resolved."

A spokesman for the Open University said this week that some academics were "concerned about the fate of an Iranian PhD student from Bradford University who was killed in mysterious circumstances shortly after returning home." It was pointed out to them, however, that the agreement with Iran had already been entered into and the Open University should honour its commitments.

The report, which was written by the acting vice-chancellor, Professor Ralph Smith, in the absence of the vice-chancellor, Sir Walter Perry, also reveals that although sales of OU material thrived in Australia and South-East Asia, they failed so badly in the United States that the firm handling them ended its contract.

In America, however, 18 institutions of higher education are using whole courses from the OU as part of their own degree programmes. There is now a danger, says

Professor Smith, that the high cost of an Open University degree course will deter or deter some potential students. The 1976 fee for a full credit course is £40, an increase of £15 on the previous fee. "Costs of such items as travel, books and summer schools are rapidly increasing."

The university received an extra £45,000 from the DES last year to supplement its hardship payments to students.

Only 17,000 students of the 25,000 planned could be admitted in 1976 because of financial restriction; 51,450 applied. There were more than 1,200 disabled students last year.

Students are taking longer to obtain their degrees, says the report. This keeps up costs. The average number of credits a student fell from 1.17 in 1972 to 1.04 last year. "It is something we should examine more closely to see what measures we can take to ameliorate it."

The problem of broadcasting time will get worse. To meet the target figure of 87 credit courses 51 hours of transmission a week on television will be required. Only 27½ hours a week were available in 1975. On radio 39 hours a week will be needed; only 23½ were available.

In spite of making cuts of £500,000 the university introduced 14 new undergraduate courses last year. The proportion of teachers among the 49,358 students is down to 32.5 per cent.

New courses 'cut by half'

The Open University has had to cut by half the number of new courses produced every year to prevent it from becoming more costly to the country than a conventional university, according to Mr Leslie Wagner, who was formerly on the academic staff.

In a paper to be given to an OECD conference in Paris next month he says that this year about two-thirds of the OU's courses will cost more a student than the same courses in conventional universities. Only the foundation courses and a few popular courses are cheaper.

But the big expansion in student numbers has given the OU an advantage. As soon as it enrolled more than 22,000 students (it now has over 50,000), its central costs began to fall below those in conventional universities.

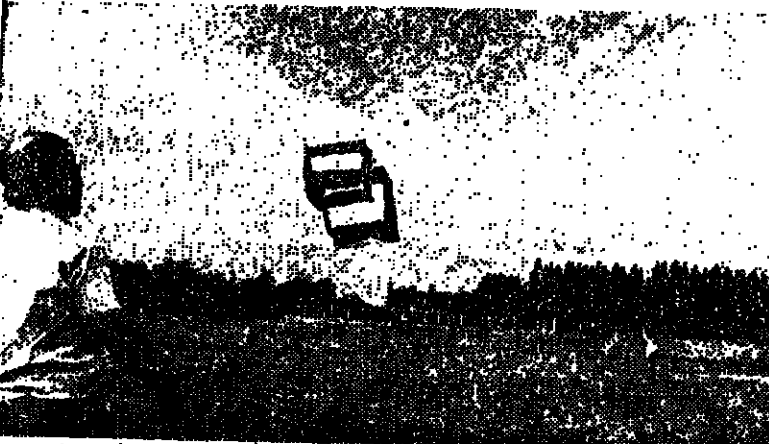
In the next few years average costs a student at the OU are likely to stay at much the same level as

in 1973. "The major reason for the small fall in average costs since 1973 is that the university has been using the economies produced by rising student numbers to increase the number of courses offered to students."

Some people had concluded from this that the university should concentrate on producing foundation and low level courses, and leave higher level work to conventional universities. But there was strong opposition within the university to turning it into the equivalent of an American junior college.

Instead, Mr Wagner suggests that it cut costs the OU should switch the balance between science and arts courses, reducing the amount of broadcasting, increase the life of courses, change the course team approach to making courses and increase collaboration with other universities and colleges.

Mayflower Park, near Southampton docks. Picture by Bill Warhurst.



'If all the year were playing holidays...'

(Henry IV part 1)

In the hottest, driest summer on record, it was a holiday in the outdoors for most children.

A playground slide is a traditional favourite, and at a dockside park in Southampton, a container ship provides a dramatic backdrop.

London had 80 play centres open for youngsters, manned by 1,500 staff and helpers. For some children, there was a chance to get away from the city streets for sports coaching at Warren Farm Sports Centre.

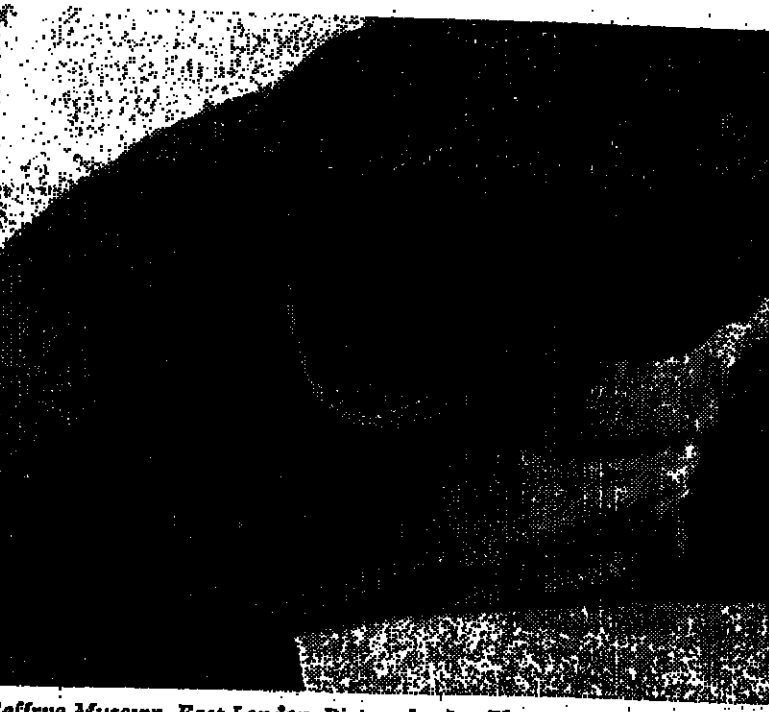
Workshop in Nottingham was just one of many areas where schools opened their doors for

holiday activities. At Portland Comprehensive School, this included making kites.

In the country, at Cotswold Wild Life Park, Oxfordshire, there was an unusual combination of animal watching and brass rubbing.

The summer also had things to do inside. The Geoffrey Museum in East London gave lessons in how to write with quills, while, elsewhere in the capital, Kenwood House put on an eighteenth century costume display, with opportunities for drawing, painting and music—or just sitting quietly in elegant surroundings.

Portland Comprehensive School, Workshop. Picture by David Kilpatrick.



Geoffrey Museum, East London. Picture by Jon Player.

Warren Farm Sports Centre, Southall. Picture by Pip Benveniste.



Cotswold Wild Life Park. Picture by Warren Harrison.



Kenwood House, Hampstead. Picture by Mike Shild.

Anger over 'offensive' race leaflet

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Sport

7 golds in a row for boy swimmer

A rare dead-heat for first place in the boys' 14-15 years 100m freestyle final gave 15-year-old John Cotton, of Stoke on Trent, his seventh gold medal at the National Age Group swimming competitions at Leeds last week.

It also gave him the Green Shield Trophy for the outstanding performance by a boy during the week. In the 100m final he tied with Gary Burton (Spondon).

Nearly 4,000 youngsters competed in one or more of the 80 events on the programme, in spite of even tougher qualifying standards this year. With four age groups—11 and under, 12/13, 14/15 and 16/17 years—and more than 70 entries for some heats, the organization was a huge undertaking for North-East Counties Amateur Swimming Association officials.

The first gold medal of the week went to the "home team". In the boys' 16/17 years 1,500m freestyle, 16-year-old Andrew Astbury (Leeds Central) finished 20.76 seconds ahead of British Olympic swimmer Paul Sparks (Merston Swordfish). Paul did, however, come second later that day to take the gold for the 400m individual medley.

On Thursday the girls had over- one on the edges of their seats as

two of Britain's Olympic backstroke swimmers, Sharron Davies (Plymouth) and Joy Hensley (Junction 10), fought for the 14-15 years 200 metre title. In the last 20 metres of the race the two 15-year-olds swam stroke for stroke, and it was only by .08th of a second that Sharron scraped home first.

New English junior records were set by Alexandra Kenney (Kingston), who bent Sharron Davies into second place in the girls 14-15 years 200 metre individual medley although both girls finished inside the old record time, and Caroline Mason (Southport) in the same age group 100 metre breaststroke event.

Excitement mounted as the week wore on, and the race for the club trophies got under way. After some early successes both the boys and girls of Leeds Central Swimming Club were among the first three contenders. City of Coventry were their main adversaries, with the boys of Chelsea-Kensington and St James Ladies keeping them all on their toes.

Coventry, however, were victorious at the end, capturing both the handsome silver trophies. The final points were: Boys: City of Coventry, 83; Leeds Central, 73; Chelsea-Kensington, 68. Girls: City of Coventry, 99; Leeds Central, 96; St James Ladies, 82.



At 16 he gets a place in England team

by Asif Khan

Paul Downes, a 16-year-old school boy golfer, will be the youngest member of the England team in the home international matches at Millfield next month. Paul, who is studying for his A levels at King Henry VIII School, Coventry, plays for Coventry Pinham. He is the youngest scratch player in the country.

He became interested in the sport when caddying for his father around the Pinham course. He had a handicap of nine at the age of 12. This was cut to three when he was still only 13. In the same year he was selected for the Warwickshire Under-25 team.

He has been described by golf pundits as brilliant, outstanding, a boy wonder and one of the most promising young golfers in Britain. His selection is the climax of a short but distinguished career.

In 1974, when he was 14, he became the youngest player to win the Warwickshire boys' championships. He also became the youngest competitor to reach the last eight in the English Amateur.

Last May he became the youngest player to win the Midland Open Amateur Championship, snatching a dramatic victory over England reserve Geoff Cowlin, from Essex, in the first hole of a sudden death play-off. His performance helped his club win the team championship.

Big double for small cricketers

Richmond upon Thames primary school cricket team have just completed a notable double by winning two schools championships.

Because the borough is in two counties the team qualified for matches in both Middlesex and Surrey. In the final of the Surrey Championships, for the Prosser-Hansford Cup, they beat Croydon. In the Middlesex final at Lords, for the Penn Trophy, they beat Enfield.

Five members of the team have played with Middlesex or Surrey county under-11 teams this summer.



Start of a heat in the girls' 14-15 years 100m backstroke.

In brief

Quick off the mark

Avon County Council has started work on a 500-place secondary school to replace Kingsfield Comprehensive, Kingswood, Bristol, which was destroyed by fire three weeks ago. Planning and decision-making took 80 hours. The new school will be ready for the start of the autumn term. But it will still be of wood—and temporary.

Transferred

Printing courses for craft apprentices and administrative trainees will be transferred next month from Trent Polytechnic, Nottingham, to a new department of printing at West Bridgford College of Further Education. The Higher National Diploma course in printing will, however, still be taught at the college.

More Scouts

There are now 608,610 Scouts and leaders in the United Kingdom, 11,676 more than last year, according to the Scout Association. Seven years ago membership stood at 531,011.

NCSE conference

The National Council for Special Education, Greater London branch, is holding a one-day conference, "Language and Communication of Handicapped Children", on October 2 in the Ethel Cox Hall, London College of Fashion, London W1.

Adult courses

Leicestershire 1976-7 Handbook of Adult Education Courses is available from County Hall, Glenfield, Leicester LE3 8RF, price 10p.

People

Mr Colin Humphrey, deputy director of Education in Solihull, is to be director from September 1. Mrs Liz Chambers is to be the Pre-school Playgroups Association training and development officer for Greater London. She used to run the Hackney Under-fives committee. Professor Edith Bulbring, emerita professor of pharmacology, Oxford University, is to attend the fifth international congress of histochemistry and cytochemistry in Bucharest next week.

Universities

Dr Edward Clegg, reader in human biology and anatomy at Sheffield University, to the Regius Chair of anatomy at Aberdeen. Dr W. J. Moore, senior lecturer in the department of anatomy, Leeds University, to a personal chair at the university.

12/13

Books; recollections

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Arts features

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Books: reading and language; literature; science

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Resources: history; literacy

Anna Davin looks at the value to children of historical novels
Nicholas Tucker examines some adult ideas about books
suitable for children. Patricia Beer, in the last of the Recollections
series, remembers her 'bookish' childhood

History made personal

Anna Davin

Books whose real historical content is minimal may still have an important historical function, that of stimulating the historical imagination. This is of particular importance where children are concerned. The effort to understand the past, or even just to make sense of and remember the random chunks of it served up at school, becomes much easier once the imagination is engaged. But stories also have great advantages as vehicles for information: they can convey a range of different knowledge (events, names, relationships, chronological sequence, material background, beliefs and opinions, and so on), and a framework for storing it, so even when complex they are likely to be understood and remembered.

In the past this was taken for granted: history and story were the same thing. Wherever history has been (or is) transmitted orally, stories have been the means, though serving other functions as well—political, for instance, and religious, and cultural.

But now history and stories have diverged, with the ignored exception of historical novels. History has the solemn dignity of an academic discipline, while the humble story is an indulgence, left to children, or for tired adults relaxing after a hard day. Formal history seems alien to most people, the province of specialists and experts; even those who are studying it often see it as ground to be conquered rather than explored or enjoyed. Stories are very different. They don't make anyone feel alarmed and inadequate: they invite interest, they are easy to remember and perhaps to pass on; they are common property, everyone's right.

The problem lies perhaps in the character of modern institutionalized history: the emphasis on facts, statistics, analysis, the scientific approach. Stories have been replaced by textbooks. Stories are dangerous: they are fiction not fact; they engage the emotions where detachment is all; they are contaminated by imagination. But this is surely the essential quality and advantage of stories: they excite the imagination.

History for me was for many years just a school subject. I, through classes, took notes from the blackboard, read textbook chapters for homework or learnt dates and events and names, or wrote a composition, and I passed exams painlessly because remembering and writing both came easily to me. My friends were not all so lucky: for them it was often a matter of chance whether they hit even the right century for a particular battle or a king's accession or a treaty or an Act, and their versions of events were often hopelessly confused.

My good fortune lay in having grasped the difference between "here and now and there and then", in having a sense of the continuities and the differences between one time and place and another. Without particu-



Copyright: Hulton Picture Library

'Work scarcely figures in historical novels, whether child or adult, drudgery or enjoyed'.
(Illustration from "Village Life and Labour", Routledge.)

lary knowing it, certainly without having been taught it, I had a framework within which I could place and remember the various items of information fed to us at school so that they weren't random facts to be learnt parrot fashion, but sequences of connected information.

The historical understanding which enabled me to make sense of school history had, I now think, two main sources, both taking the form of stories, neither connected with school. One was the oral tradition of my Irish-New Zealand family—the stories of other times and places that I heard from as early as I can remember, and asked for again and again. The other was the novels set in the past which from the age of eight or nine I avidly read. I did not think of either as history—they were far more entertaining but they were the imaginative stimulus which made the past real.

Returning now to some of my childhood books I see that their accounts of the past have limitations, set partly by the material available to their authors, partly by today's definitions of what is right for a child's book. The historical content is usually conveyed by reference to obvious differences in everyday matters such as clothes, transport, housing, perhaps work, and street or farm life. Sometimes too a political context is



Taking...

Robin Maconie looks into the relationship of Western musical language to traditional African music

In an earlier review of two new publications on African music by Francis Bebe (African Music: A People's Art, Harp) and J. H. Kwabena Nketia (The Music of Africa, Gollancz), I wondered what might be the dangers, as well as the advantages, of the present increasing interest in the music of the Third World.

We have a remarkable opportunity of examining a culture in reaction to the so-called values of Western technology and scholarship. How does a traditionally oral musical culture respond to Western instruments, Western notation, Western styles of teaching and analysis? What are the social consequences of publishing far and wide music which might have considerable local significance? Is it stealing or sacrilege to tape record the music of a tribal rite, or even to note it, and subsequently to sell the recording or notation for gain, even if one's motive is scholarly to the highest degree? Is the music able to be separated from the life of the tribe, or from its proper function, and still be understood by alien ears?

Such risks are the risks of education and Western man's insatiable urge to acquire new territory. Colonialism has already left its impression on the music of Africa in the style and practice of Christian mass singing, and we cannot expect the new colonialism, the forcible imposition of new modes of thought, not to have its effects as well.

The march of progress is frequently invoked in defence of these changes in art and manners,

and for African music at least two separate cases for wider dissemination are already being made.

The first is a political one. African nationalism, or even pan-African internationalism, calls for a music that both transcends local boundaries and also expresses itself in international, that is to say Western, terms. Nationalism is a new sense of identity, and to the welcome extent that music is regarded as an important factor in realizing and maintaining this international image, a new composite idiom has to be created, one in which common identifying traits are suppressed, distinguishing marks are stressed. The Eurovision Song Quest goes in for much the same thing. This artificial idiom is not to be condemned, for it leaves traditional music virtually untouched unless it is decided, again for political reasons, to make the teaching of such an idiom compulsory in schools, under the mistaken impression that a sense of national identity will thereby be promoted. This sort of development has taken place throughout the West and school music in the English speaking world is still suffering from this misguided attitude of the mid-thirties.

The acquisition of Western skills of notation and scholarship, and the new means of expression they offer, has rather different consequences. On one hand, the African trained in Western style ethnomusicology will discover a sense of cultural estrangement from the music in which he was brought up; though arising from the application of alien language and notation to familiar material, this spiritual dislocation may itself be admired and cultivated as an indication of intellectual status. So we find ceremonies described by Bebe in the simple and affectionate terms of his own experience, translated by Nketia into the lucid, less jargon of contemporary American sociology. One can understand a modern intellectual feeling obliged to adopt the language of a preferred discipline, cumbersome though it might be. There is a point, however, where terminology ceases to explain anything beyond its own inadequacy, a



danger that Professor Nketia and others in his position might be warned to consider.

On the other hand, Western notation and analysis do offer a means of sharing African traditional music with others, and of preserving elements in a musical tradition which might otherwise perish in the course of time. They furthermore create the possibility of a new musical class, the literate Western-style composer. So when an announcement reached me of a music publishing scheme being inaugurated by the Institute of African Studies in the University of Ife, Nigeria, I seized the opportunity to write asking Akin Euba, musicologist, composer and lecturer in charge of the programme, a number of questions concerning the impact of the new scholarship on traditional musical practice, as well as for copies of the music itself. His observations may be read below.

He sent me four scores. They are elegantly engraved in England by Halstan, and printed and published in Nigeria. Ayo Banjo's *Three Part-songs* for female choir, written in 1959 while the composer was a student at the Guildhall School, most clearly reflect the influence of the missionary choral tradition, in their Africanized tonality and delight in parallel triads. However, they are distinctively Nigerian. The melodic line

reflects the rhythm and cadence of the Yoruba text, and the texts themselves retain a sense of local character and celebration. Though identified by Mr Euba as deliberately European in style, the *Three Pieces* for flute and piano by Channan Ato Turkson, who trained in Ghana and Illinois, still manifest their African origin in discreet matters of detail.

On the surface there does not seem much to distinguish these pieces from competent Western exercises in a post-Hindemith, Schoenbergian atonal idiom. The style is eclectic, the melodic line is a mixture of Western and African, and dynamic inflections likewise, yet the relationship of solo flute and accompanying piano, by which the melodic line is handed back and forth, or intoned in parallel, by the two instruments, seems distinctly African and traditional, calling to mind the convention that the accompanying voice should support and sustain the leader, holding the melody while the leader takes a breath, so that continuity (and the incantatory spell) may be preserved intact.

The two other scores are by Akin Euba himself, and I find them particularly remarkable for several reasons. Both his *Six Yoruba Folk Songs* for voice and piano, and *Scenes from Traditional Life* for piano solo, put the reader

in mind immediately of the folk-orientated art music of Bela Bartok, for instance the *Rumanian Folk Dances*. It would be asking too much to expect Mr Euba to be another Bartok, but the fact is that his music is deservedly comparable, and in the case of the *Scenes*, superior, I believe, to the European. Certainly Mr Euba avoids the pitfalls of the European folk composer, such as Bartok, Kodaly, Selser or the English folklorists, that is to say, the "cultivation" of plain language and the imposition of alien expressive values on simple traditional utterance. Mr Euba's melodies use pitch as an indicator of rhythm in the authentic folk manner, whereas the European composer too often converts the melodic line into a sophisticated rhetorical purpose. In notation, Mr Euba is deceptively simple, but again, he out-thinks Bartok simply through knowing and feeling the rhythms he transcribes, not merely applying them to a jaded post-Romantic idiom. In these pieces we not only see the principle of Western influence splendidly vindicated, but we also find something of positive value contributed to our Western musical tradition.

The scores referred to above may be ordered from Ife Music Editions, University of Ife Press, Ife, Nigeria.

...and giving

Akin Euba speaks from his own experience about music in Nigeria today

African composers produce written music work in at least four different idioms.

Music based on European styles without any conscious reference to African styles; music in which melodies or rhythms derived from African culture are deliberately employed in works which are otherwise European in concept (the African elements in such works are sometimes difficult to distinguish, being almost completely neutralized by the total and formal elements of the total foreign idiom and by the exclusive use of European instruments); music in which African and European elements are more or less co-dominant (use of the means of achieving co-dominance is by the inclusion of African instruments in the ensemble); music based entirely on African traditional models.

Printed music is used a good deal in churches but is otherwise restricted to the study of West-

ern music. The study of Western music is not widespread. There are no conservatories and only one University (the University of Nigeria, Nsukka) so far offers a full programme of courses in music, including Western music. The University of Lagos has a young Department of Music which has not yet started courses. We at Ife have just assumed independent status as a teaching department but, like Lagos, have not yet started courses.

Before the degree and diploma courses at Nsukka were started, students wishing to take courses in Western music up to diploma level had to go abroad. Possibilities have, however, been available for the past 25 years or so to study Western music, under Vill (Royce Goolbsy). These possibilities have increased in recent years, especially in Lagos, and many Nigerian families own pianos and encourage their children to learn to play.

Music has not traditionally been a subject of formal study (in the European sense) in Nigerian and other African countries. Musical knowledge in traditional cultures is acquired by practical experience over a long period, through a process of slow absorption. By far the most widely practised type of music in Nigeria is still the traditional

type, and the division between "school music" and "art music" exists only in the new, and as yet limited musical society that has been influenced by Western culture.

There are many types of Nigerian "pop" music, including music which is essentially the same as pop music in Europe and America, music which represents a fusion of European and Nigerian elements; this kind of music developed under similar influences as Afro-Cuban music, and popularized, simplified and for some people "debased" versions of traditional music.

There is definitely a "nationalist" trend in the new types of serious music. The best traditional instrumentalists are unable to read Western notation and those who read Western notation "fluently" do not usually play the emergent schools of music in Nigeria and other parts of Africa should be structured with this kind of problem in mind. One of the projects which we have in our department is the creation of an ensemble, for the development of creative and performance concepts which arise from (i) the use of a notation in the composite, (ii) the presentation of African traditional music as a

contemplative art, (iii) the interaction between African and other musical cultures).

In lieu of a notation, one of the methods I employ in working with traditional musicians is to select items from the musicians' own repertoire and to direct the musicians to present the items in a given sequence. Another method is to direct them to improvise, usually in a free, metrically uncoordinated style. Occasionally I teach by rote unfamiliar patterns (usually short phrases) which I have myself composed. In the last case the musicians have no difficulty in finding suitable mnemonics in the Yoruba language for such patterns. I might mention that, because Yoruba is a tone language, Yoruba music is very much dependent upon poetry and Yoruba people seldom hear an abstract pitch pattern without reducing it to speech.

The missionary tradition has left some curious traits, as far as Nigerians who have cultivated a taste for Western art music were first introduced to this music through the church. Having grown to love the kind of harmonization used in church hymns, their ideal of music in Western idioms (whether composed by Westerners or Africans) is that which employs the eighteenth-century tonal system. Even those Nigerians who have studied in Western conser-

vatories have mostly not succeeded in weaning themselves from this style. Consequently, the majority of Nigerian works composed in the Western idiom reflect little of the total revolution that has taken place in the West in this century.

This question (of whether traditional music is endangered by Western influences) crops up again and again. Ideally we would like to develop new types, resources and concepts of music as well as new ways of using music, without losing the old ones. Experience shows that this should be possible. Since colonial times, many new types of music have evolved or been introduced into Nigeria and these are today practised alongside the pre-colonial traditional types. The traditional types remain the dominant musical culture and the new types have simply been added to them, and I would say, coexist peacefully with them.

In any case, most of our social functions are such that they cannot be adequately served by notated music. Notated music will therefore be preminent only in a few of the many different functions of our contemporary society.

But whether or not notation as a prescriptive tool is harmful to the traditional concepts of music, its use as a descriptive tool will, I believe, constitute a major factor in the study and preservation of traditional musical culture.

15 Books

Let us live with the children

Ralph Lavender on ways of teaching reading

A Question of Reading. By Cliff Moon and Bridie Raban.

Ward Lock Educational £3.25. 7062 3447 2. £1.60. 3448 0.

Beyond Initial Reading. By John Potts.

Unwin Educational £3.95. 04 371045 X. £1.60. 371046 8.

Help your child to read and write, and more. By David Mackay and Joseph Simo.

Penguin 75p. 14 046 231 7.

Teaching to Read Historically Considered. By Milford M. Matthews.

University of Chicago Press £2.75. 226 51013 1.

The main belief-bearing book of this quartet is David Mackay's and Joseph Simo's. They see children as prodigious learners, who are often prodigiously frustrated by what is expected of them in school—their book is prodigiously titled, too, the prodigiousness of the learning relationship between consonant and vowel sounds in speech and the teaching of spelling—there is a reference section on spelling patterns. The bibliography of children's books includes ABCs and counting books, but one of the main themes already known how to learn, but some of them end up being taught how not to learn. They have an innate ability, the authors believe, to build statements about and to categorize the world: but when they move from their own environmental heritage to the school, a clash between all too possible, and they learn to conform to the dominant culture of the school as far as their overt behaviour goes, while maintaining secret rebels like the heroes in John Christopher's *The Guardians*.

John Potts, in his book, tackling this problem much less convincingly, although he does point out that edu-

cation in primitive societies is oral and preserves continuity between the generations, whereas in literate societies it is print-bound and tends to produce discontinuities. In a telling image, David Mackay and Joseph Simo say that the child in school is like an atheist in a monastery who is expected to be a successful monk. The authors are teachers who care about children without wishing to invade their privacy: "to be serious about children begins with acceptance of them in their own right."

Such a set of beliefs is fundamental to what one proposes to do about reading and writing. *Help Your Child* contains sensitive and truthful case studies of children talking, playing, reading and making books: the adults listen to the children's language and follow its development. In these portraits, the truth of Winnicott's observation can be seen, that play is creative and in being creative a child discovers the self. The authors are perceptive about handwriting, what reading is, the relationship between consonant and vowel sounds in speech and the teaching of spelling—there is a reference section on spelling patterns. The bibliography of children's books includes ABCs and counting books, but one of the main themes already known how to learn, but some of them end up being taught how not to learn. They have an innate ability, the authors believe, to build statements about and to categorize the world: but when they move from their own environmental heritage to the school, a clash between all too possible, and they learn to conform to the dominant culture of the school as far as their overt behaviour goes, while maintaining secret rebels like the heroes in John Christopher's *The Guardians*.

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Making oneself clear

Chris Kiernan on language disabilities

The Grammatical Analysis of Language Disability. By D. Crystal, P. Fletcher and M. Garman.

Edward Arnold £9.00. 7131 5842 5. £4.50. 5843 3.

Phonological Disability in Children.

By David Ingram.

Edward Arnold £9.00. 7131 5844 1. £4.50. 5845 X.

Language and Communication in the Mentally Handicapped. Edited by Paul Berry.

Edward Arnold £7.50. 7131 5858 1. £3.50. 5859 X.

In their different ways these three books all address themselves to the practical problems of teaching language and communication with other

mentally handicapped children; but they all have a very different approach. The first two make a

promising start to a series of Studies in Language Disabilities and Remediation which is being edited by David Crystal and Jean Cooper. The third represents a collection of papers mainly by research workers from the Hester Adrian Research Centre the title of which would lead one to believe that it was a more general text which would place in context the studies of two more specialized contributions.

The book by David Crystal and his colleagues is subtitled "A Procedure for Assessment and Remediation". The authors have succeeded in relating a large body of often obscure literature to a practical assessment procedure for analysing the syntactic structure of language. They set themselves a difficult task of writing for two audiences: one which is technically sophisticated and has little knowledge of the background theory, and the other whose main skills lie in the theoretical rather than in the practical experience. In general, the experiment seems to be successful. The book remains scholarly, clear and full of practical detail.

David Ingram's book is also scholarly though his style is more appealing than that of Crystal and his colleagues; without jargon he manages to make clear the difficult areas of phonological acquisition. Ingram's objectives are to try to

students and teachers; insights that are given with passion could well be used as a basis for discussion with parents.

The authors say that reading aloud is less efficient than reading silently because it takes longer to do two jobs than one. In their book, Cliff Moon and Bridie Raban agree. They admonish the reader thus: "Remember that by reading we are sinning towards silent reading." They give a beautiful throw-away piece of psycholinguistics when they say that "there is more to reading than meets the eye". Then they go on to criticize flashcard routines on account of their contextlessness, the hidden messages transmitted to children by "the reading olympics", and teacher rather than child incompetence. The pattern of *A Question of Reading* is clearly set out at the beginning in diagrammatic form: there is the teacher, what reading is and why we teach it, what we need to know about the children we teach, what books to use, how to match the children and the materials, and how to organize the work.

Many significant questions are raised. How much do teachers know about children's books? How much more appropriate for a younger child is a book he can read at a single sitting, when reading ability and frustration level are not necessarily the same? Is a secure relationship more important than a superb reading programme? There are good things in the book on strategies for encouraging reading, and on readability. A child's ability to read should be assessed from knowledge of what he can read and what he does with the text, not from a reading age. The concept of individualized reading is precisely what lies behind Frank Smith's difficult rule for making the learning of reading easy: "Respond to what the child is trying to do."

There are 12 other easy rules for

making it hard. The acquisition of reading skills is programmed in four levels A to D subdivided into stages 0 to 13. Commercially produced and homemade resources are fitted into this programme, but the context of the curriculum, and documentation to show children learning the really important things about reading seem to be missing. It would be disastrous if anyone thought (as could so easily happen), that this section is the most important part of the book. It is a tongue-twister: "If every teacher is a teacher of reading then every reading teacher is a teacher."

This disaster comes a little closer in *Beyond Initial Reading*, which follows J. Taylor's *Reading and Writing in the First School* in the same series. And the disaster is that skill acquisition should become the curriculum itself. It is compounded by the wicked thought that children have to toil patiently to acquire their basic skills and then learn how to apply them. John Potts distinguishes between literacy should be for the good of the person or of society, and he analyses functional and recreational reading. He refers to pre-reading; is this still a useful term? Many children come to school as "readers" in the sense that they already know something about reading from the language around them in their environment. Perhaps we should substitute "early reading" for "pre-reading".

Higher skills, higher skills, reading failure and remediation, record keeping and linguistic deprivation are other topics, and closure is recommended as a readability measure. The suggestion that the same member of staff might be responsible as tutor-librarian and language consultant in the school might cause south cones to be hoisted in some staffrooms. The most powerful statement is that we are not teaching children to read properly if we do not teach them a range of appropriate reading

behaviours, remembering that I. A. Richards asserted we are all learning to become readers all our lives.

Teaching to Read Historically Considered comes at the subject another way, yet ends up looking at the same disaster area. It is nearly all about the teaching methodology, and pays scant regard to reading as a process to whose understanding psycholinguistics had contributed anything. It is also repetitive. Yet there is an interesting insight: it was the Greeks who first made the connexion between good morals and learning to read; earlier alphabets represented things, their represented sounds; but the Romans got the names wrong, and had the delusion that the letters were the same as the sounds. We still suffer from that delusion, thinking that the same sound is always signified by the same letter, and the letter always signifies the same sound. Such a one-to-one correspondence does not exist. Then there was the Renaissance Titivillus, who collected up all the words missed out when people read aloud: he took them down to hell, and people were tormented with them in the after-life. He lives on, too, in some of our schools, especially where Kenneth Goodman's mis-cues have not yet been heard of.

The heroes of this book are mainly American—people like Mann, Rice and Parker. But there is the German Gedike, who pointed out as long ago as 1779 that reading was not going from symbols to meaning but from meaning to symbols. There is the magnificent Herodotus, Greek by the sentence method, "treating particular letters in reading with persistent inattention." And there is John Dewey, who noticed that in reading, like everything else, realizing a motive is the longest step anyone can take towards securing the power to do something. And the final hero should be Froebel: "Come, let us live with the children."

which an individual may communicate complex concepts. Both texts could be seriously misleading if they were taken too literally.

The third book, edited by Paul Berry, should complement the other two by placing them in a broader context, and by emphasizing how to teach, rather than what to teach. But the title of the book is misleading. No attempt is made to review work on language and communication, with the exception of Peter Mittler's chapter on assessment and Mildred Steven's interesting final chapter on teaching; and readers of Peter Mittler's work will have read this chapter before several times. The remainder of the book consists of a series of research reports. These include one interesting and imaginative study by Jill Fenn which demonstrates the value of a structured

approach to language teaching. The other papers stem either from the Hester Adrian itself or were completed under its auspices. These range in quality from the obscure to the trivial; one or two give the impression that they were published here because they could not get published elsewhere.

Many working psychologists would take strong exception to the suggestion that what is in this book represents the best in contemporary work on language and communication in the severely retarded. Compared with the other two texts, it is parochial; little reference is made to work done abroad; indeed, most of the references are to Hester Adrian itself. As a useful book for teachers of the mentally handicapped (or parents, as the publicity material claims the book to be) it is really a sad travesty.

Subject *The Parents' Schoolbook*

Name *Judith Stone & Felicity Taylor*

ARE YOU GETTING THE EDUCATION YOU WANT FOR YOUR CHILD? DO YOU FIND THE VARIETY OF EDUCATIONAL STYLES BEWILDERING? WHAT ARE YOUR RIGHTS AS PARENTS?

If you are a parent, or closely involved with home/school relationships you need this essential and informative reference book. It answers questions about school, how decisions are made, and where real power and responsibility lie. If you are worried or dissatisfied, or simply want to become involved, this book tells you how to get about getting changes made. Pelican Original 90p

Medium and message

R. D. Bedford on Renaissance literature

English Renaissance Literature. By Frank Kermode, Stephen Fender and Kenneth Palmer. Blackwell/Gray-Mills £6.50. 85641 022 5. £2.50. 023 3.

Background to the English Renaissance. By A. C. Dickens, E. H. Goubrick, J. R. Hale, B. Pattison and J. B. Trapp. Blackwell/Gray-Mills £6.50. 85641 022 5. £2.25. 023 3.

English Renaissance Literature, a collection of lectures on Spenser, Donne and Milton, is a more or less verbatim record of the teaching done in one literature course in one college over a period of six months. The concept is enterprising, and the expectation of enjoyment high.

Frank Kermode's introduction asserts the value of the lecture as a medium and expresses the hope that students might feel "more at ease with the rough colloquial texture than with the smoothness of the more formal text-book". While

the lectures have all the appearance of having been stimulating and even exciting at the moment of delivery—the impromptu expression, the thinking on one's feet, the asides and exploratory analogies, the colloquialisms, and even the knowingly inadequate but tactically generalizations—their transfer to the colder permanence of print is less rewarding than one might have thought.

So often, at the end of what is admittedly "purely routine" teaching, one is ready for the really interesting part—but it's time for coffee. For instance, we are taken through Donne's satires, culminating in an "explication" of the *Third Satire* and the final thought that it is "a very unusual and exceptional poem"—but we don't have the tutorial that must have followed this up and probed more deeply. The staccato rhythms, the frequent parentheticals and the roughness of texture begin as a novelty but quickly become a little irritating. The lectures are readable in the sense that something may be gleaned, but one would still prefer it properly cooked.

On the other hand, the collection of lectures edited by J. B. Trapp manages to stand successfully in its own right as an eminently readable, useful and educational book. It is well supplied with notes and bibliographies for further reading (unlike its companion volume, which can cite an essay "which used to be in W. R. Keats's collection, but I see that in the revised edition it's not there any more", so hard luck!) it boasts nine full-page plates, and its topics include discussion of the concept of the Renaissance in the light both of its own view of itself and the interpretations of the last few decades, an acute piece on the English Reformation, and informative accounts of education and rhetoric in the Renaissance.

It is a little unfair that comment on Spenser, Donne and Milton should be so thick on the ground and students generally happier about approaching them, while good introductions to the study of the Renaissance should be so hard to come by. The re-issue (both volumes were first printed in 1974) of the *Background to the English Renaissance* is therefore particularly welcome.

Paperbacks

Portraits of an age

Selected Letters of D. H. Lawrence (Penguin 60p 14 00 0759 8) is a reprint of the original 1950 edition by Richard Aldington, prefaced by Aldous Huxley's introduction to his *Letters of D. H. Lawrence* (1932). The "chosen 100" begin at 1910 with the emphasis strongly on the literary Lawrence, leaving out several important biographical and critical letters (e.g. to Rachel Taylor and to Edward Marsh). These can be found in Henry P. Moore's two volume edition of 1962.

Now that the gaps where names should be filled without giving offence, and bibliographical knowledge allows it, is time for an enlarged, properly indexed and annotated selection. In the meantime, it is good to have this cheap edition available again.

D. H. Lawrence: Novelist, by F. R. Leavis (Faber £1.00. 14 021491 7). "Nor shall my sword . . ." A blow struck for the crusade to get Lawrence recognized, not to rest amused, but past the barriers of "habit and prejudice", that made Lawrence's own life all but impossible. The book was first published in 1950, and bears all the scars of a literary battle for reputation: repetitive, polemical rhetoric in the service of overstrained claims

(e.g. Lawrence as master of comedy, etc.) Its roots lie too much in Leavis's own quarrel with Eliot, the modernists, but where he fights the antagonist—his criticism—he elucidates Lawrence as far as the Great Tradition allows.

The Historical Novel, by George Lukács (Penguin £2.75. 14 055 061 X). In the first of four highly readable chapters Lukács proposes a "Classical Form" of the Historical Novel, exemplified first in literature by Walter Scott. "The novel . . . by representing a limited section of reality . . . aims to evoke the totality of social development." This broad promise is a touchstone for analysis throughout the book.

Lukács is commonly criticised for a stratospheric, if not schematized, approach to literature, but his discussion of Flaubert (which gives *Madame Bovary* its due while criticising *Salammbo* for its false historicism) shows his personal integrity and the strength of the Marxist historical perspective.

It is impossible in a short review to do justice to this brilliant book, and insisting that it is worth every penny of its hefty price.

Bill Swainson
Two Cheers for Democracy, by E. M. Forster (Penguin 60p 14 00 2362 3). Is now reset, corrected and reprinted

Man of property?

Mary MacRae

John Galsworthy. By Catherine Dupré. Collins £5.95. 00 1 211392 9.

Ten Best Plays by John Galsworthy. Introduced by Eric Gillett. Duckworth £9.80. 07516 0797 9.

There is no reason why the biography of a minor literary figure should necessarily be dull; success or failure are not the only criteria by which we measure the interest of a man's life. But Catherine Dupré's biography of John Galsworthy is dull; she makes implicit claims for him as a major literary figure which are unconvincing and emphasizes details which we find (and probably the Galsworthys themselves would have found irrelevant, while providing none of the minor social detail—about, for instance, Galsworthy's finances—which is usually so interesting.

The book is redeemed from the charge of repetitiveness only because the details vary from page to page, or even (on page one) on the same page, where we are told that John Galsworthy senior was in his

late forties, and 45, when he married. This sort of inattention does not give the reader confidence in the rest of the biography; Ada Galsworthy may or may not have been illegitimate as Mrs Dupré claims—but do we really care?

Galsworthy the man emerges more clearly from Duckworth's re-issue of *Ten Best Plays*. Here we see a decent man appalled by the unfairness and hypocrisy he sees in society, painstaking in his efforts to ensure authenticity of detail, and effective as a reformer (voluntary confinement for prisoners was reduced after the production of *Justice* in 1910—but the plays do not speak to us now because they are only social problems dramatized; there is no real characterization because the people are puppets, there only to embody a particular attitude in situations contrived for the didactic ends by the puppet-master.

And even in *Strife*, where the focus is so much more interesting than in, say, *The Silver Box*, Galsworthy the reformer shares the same social ethos with both the attitudes in *Justice* and *Strife*. The blows to society are never body blows, and the satirical and social critic is rewarded with the Nobel Prize.

To Miss . . . with love

Roy Blatchford

Black Trencher. By Beryl Gilroy. Cassell £4.50. 304 29733 X.

"I resent being called 'a black who has made it' because, every day of his life, a black has to make it with himself. And that's the hardest of all." As Bess in Edward Brathwaite's *Porgy*, *Black Trencher* is a hit. *To Sir With Love*, the semi-autobiographical story of a Guyanese undertaking his first teaching post in an East End of London school, was a brush with the blackboard jungle of 15-year-olds. Beryl Gilroy's province is that of infants.

Born in Guyana, she came to England in 1951 to teach, and found herself in sweatshops, as a clerk before securing a post in what must have been equally exacting conditions, teaching classes of 45 plus. This is, at times, a well-written, sensitive, often moving tale of school life, but the author can be embarrassingly over-sentimental and cloying in her repetition of anecdotes. Does she really remember all those interchanges down to dropped 'B's and 'Sucks and Knickers to you Miss'?

We hear plenty of Nig-Nog, Nig-Pig and Wog hummed in her direction, about segregation in the loo, and her fight to be black and accepted. Her trials in the fitfuls were deplorably the common lot of the immigrant. None the less, is it worth yet another voicing? Can the publishers seriously ask that the book should be taken to heart by educationalists and parents?

A few years off for her own mixed-marriage family and private life, and the charismatic Mrs Gilroy swept back to the North London school where she is now headmistress, denouncing licences, proclaiming classroom freedom, combating parental slings and arrows, suffering little kids, cuddling and comforting.

Revolution and revival

The People and The Book. By Derek Barrie and Jenkins £3.95. 214 20072 8.

Subtitled "The Revolutionary Impact of The English Bible 1380-1611", this is, as the author says in his preface, the story of a religious revival, not just another history of the Bible. As far as it is written with subjective fervour rather than with a scholarly attention to detail: this shows in Mr Wilson's tendency in his introductory chapter to oversimplify some of the Middle Ages, treating the period as if it were short and varied, from early to late, and from

His easy style (at times almost conversational) will make the book an easily assimilated introduction to the period: readers interested to learn more, and in more depth, will doubtless turn to the good select bibliography at the end.

Librarian for Berkshire.
Chris Kierman is senior research officer at the Thomas Coram Research Unit, University of London.

Ralph Laverne is the author of *Myths, Legends and Lore*.

H.P.

Bridging the culture gap

D. S. Trickey on chemistry for non-scientists

Introducing Chemistry. By Hazel Rossett. Penguin 90p. 0 14 02 1864 5.

Scientific literacy for all is still a slogan trumpeted at scientific meetings. One might be forgiven (as observer to the 16 years of debate since Snow's two cultures essay) for taking as axiomatic the fact that scientific literacy has increased among educated folk. After all, something has surely happened since the Robbins Committee reported in 1963 that 40 per cent of university arts students had no science at O level. It is interesting to note how few scientific questions are asked of *Mastermind* or *University Challenge* contestants; rarely science is regarded as of low importance in general knowledge by the question compilers, much more highly rated, for example, the whims of mythical, operatic or literary characters. This is surely curious for a technologically advanced country and all the more so when we remember that almost 50 per cent of all United Kingdom graduates are science or technology trained. One might wonder sometimes at the scientific literacy of politicians—the proportion of MPs with science or technology training is less than 8 per cent (and has declined little over the years). Contrast this with the 25 per cent with such training among USSR deputies in the Supreme Council.

To combat scientific illiteracy—and to earn an honest penny—

authors have quite often settled down to write introductory scientific books for the uninterested layman. Titles such as *An Elementary Chemistry*, *Fundamentals of Chemistry*, *Invitation to Chemistry* or simply *Teach Yourself Chemistry* abound. But titles are deceptive, for what the unwary layman may get for his money is a cram course geared to some qualification or other. His nose gets pressed so hard against the bark that he cannot see the trees, never mind the forest.

In *Introducing Chemistry*, Hazel Rossett aims to provide "a guide-book for the uninterested traveller"—an apt description for a paperback which takes a gentle stroll through some of the fundamental concepts of chemistry. She leads the reader through the history of the development of chemistry, offering insight into the way chemists work, and she directs attention to the evidence of the senses and experimental method before launching into atoms, molecules, structure and energy. Jargon is cautiously handled but it really needs a non-scientist as reviewer to confirm that each term has been fully explained en route.

One of the most delightful features of the book is the use of analogy, often refreshingly original, and energy, jargon is cautiously handled but it really needs a non-scientist as reviewer to confirm that each term has been fully explained en route.

"The atom behaves like a tele-

phone coin box, which can be activated if given a 2p piece or a 10p piece, but rejects any 5p piece."

Here is a sensitive, knowledgeable and common-sense teacher at work choosing everyday events as illustrations. Fortunately, most of the pitfalls of error in oversimplification and analogy seem to be avoided, and it is good to see that the author has not succumbed to the temptation to lean towards established syllabuses to attract the odd O level aspirant or over-anxious parent.

Readers may regret the lack of visual impact in the book but diagrams and illustrations are expensively done and in this format the book cannot be expected to compete with the technical colour supergraphics and pop-art of *Understanding Science* or science encyclopedias.

Perhaps the reader may not, on completing the book, be able to describe the Second Law of Thermodynamics (C. P. Snow's provocative question to highly educated arts specialists) but he should have a sufficient understanding of some concepts to offer an explanation to questions such as: "Why does water conduct electricity but paraffin doesn't? Why do detergents remove grease? Why can't we make snowballs if the temperature is much below 0°C? Why do glaciers set more quickly in a warm room than a cool one? All these are questions that the educated layman might be expected to answer—if only to placate his children.

Gillian Thomas

Peggy Hecks

Man Before History. By John Waechter. Elsevier Phaidon £3.95. 0 7290 0018 4.

To any student of biology one of the most fascinating of animals must surely be man himself. In 1863, Sir Charles Lyell started his classic, *The Antiquity of Man*, with the words, "No subject has lately excited more curiosity and general interest among geologists and the public than the question of the antiquity of the human race."

Today there are other subjects of importance to engage our attention, but there can be few who, however tenuously, do not associate Olduvai Gorge, Neanderthal or Lascaux in some way with the prehistory of man.

In this first-class book Dr Waechter has pulled the whole story together—a story which he has rightly described in his introduc-

tion as a vast jigsaw, and "fantastically incomplete". It may seem odd that what in the early 1950s appeared to be the sequence of events in man's prehistory has been confused in recent years by the new material which has come to hand. One can only imagine the infinite patience required in the search for bone fragments which, when laboriously fitted together, will yield a part of a skull and perhaps add another small part to the jigsaw, or equally likely spark off a controversy as to its specific position in man's genealogical tree.

It is a sobering thought that we are today as a species bracketed with some of our ancestors who were once thought to be "half-men grubbing for food". Splendidly illustrated, with clear diagrams, suggestions for further reading and a useful glossary, this book should be in every school library.

R. C. Vernon

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HET NEDERLANDSE MINISTERIE VAN BUITENLANDSE ZAKEN

vraagt t.b.v. de Afdeling Vertalingen een

ENGELSTALIGE VERTALER

(mnl./vrl.)

Taak: het vertalen in het Engels van hoofdzakelijk Nederlandse teksten over een grote verscheidenheid van onderwerpen.

Vereist: universitaire opleiding, een goed gevoel voor alle nuanceringen, (zowel in de moedertaal als in het Nederlands), grondige kennis van Nederland, zijn volk, geschiedenis en maatschappelijke structuur; passieve kennis van Frans of Duits is noodzakelijk.

Standplaats: 's-Gravenhage.

Salaries: afhankelijk van leeftijd en ervaring max. f 3819,- per maand. Promotiemogelijkheid tot max. f 4501,- per maand aanwezig.

Schrijftelijke sollicitaties onder vermelding van vnc. nr. 6-3927/2597 (in linkerbovenhoek van brief en enveloppe) zenden aan de Rijks Psychologische Dienst, Prins Mauritslaan 1, 's-Gravenhage.

Bovengenoemd salaris is exclusief een toeslag van max. f 30,- per maand en 7,8% vakantietoelating.

IMPREGILO AND TESSA LAR DAM SITE ELBURZ MOUNTAINS IRAN

Qualified Teacher

for infants and lower juniors. At least 3 years teaching experience in English school to teach small group of expatriate children from 5 to 9 years. Must be imaginative, resourceful, able to produce own teaching material and respond to the challenge of working with limited resources. New term begins September 14, 1976.

Applicants please contact Box No. TES 2451 The Times WC1X 8EZ.

SAUDI ARABIA Primary School Teacher

John Laing International Limited, part of the John Laing & Son Construction Group have a vacancy for a teacher at the primary school on one of their building contracts in Saudi Arabia. The company-run school provides free education to children from 4 to 11 years of age, of construction personnel operating in that area. As a result of the relatively small number of children involved, the teachers tend to enjoy a close and satisfying working relationship with their pupils.

The school is located at Abha in the mountainous South-Western province of Asir in Saudi Arabia, which enjoys a more moderate climate than is normally associated with the Middle East.

Applicants should be qualified teachers with a minimum of two years' practical experience of teaching at primary school level in the UK. Previous overseas experience could be useful but is not essential for this post. Ideally the right candidate will be male, and will be prepared to work overseas on a bachelor status for at least one and preferably two academic years.

Benefits include tax free salary and end of contract bonus, free housing and accommodation, paid UK leave every 6 months and 54 days end of contract leave. Please ring 01-908 5080 for application form, or apply in writing to:

M. J. Daulton,
Recruitment Officer,
John Laing International Limited,
Page Street, London, NW7 2ER

LAING

The British Council

invites applications for the following posts:

Teachers of English Language (Bulgaria)

Government English Medium Secondary Schools, Sofia and Plovdiv

Candidates, single men or women, should be qualified teachers of English, preferably graduates, with relevant experience.

Salary: 400 leva per month (approx. £204 at present rate of exchange). 10% tax.

Benefits: free accommodation, heating and lighting, medical attention. One-year contract, renewable. 76 SS 27-36

Visiting Professor of English (Brazil)

Federal University of Santa Catarina, Florianopolis

To teach ELT methodology, applied linguistics, advanced grammar and oral expression and supervise MA thesis in these areas.

MA in Linguistics/ELT: considerable overseas teaching experience, including some work in Linguistics, preferably in a university. Age range under 50. Knowledge of Brazilian Portuguese desirable.

Salary: £4,389-£5,409 p.a.

Benefits: Free furnished accommodation, Overseas and children's allowances, medical and superannuation benefits. Two-year contract, renewable. 76 UU 118

Director of Institute (Chile)

Chilean-British Institute, Concepcion

Single Male graduate, aged 25-35 with 3 years TEFL experience, including administration. TEFL qualification desirable.

Salary: £3,260 p.a. (under negotiation at present). Benefits: free accommodation, medical scheme, Two-year contract, renewable. 76 UU 137

Teacher of English (Chile)

Chilean-British Institute, Santiago

Single Graduates with TEFL qualification, aged 25-35. Salary: £3,260 p.a.

Benefits: free furnished flat; medical scheme, Two-year contract, renewable. 75 UU 153

Head of Science (Peru)

San Silvestre School, Lima

General management of the Department, Teaching Nuffield Biology to "C" level and Nuffield Combined Science to younger pupils.

Graduates with teaching qualification and at least 2 years' experience; age 25-45.

Salary: Burnham Scale 2 or 3, depending on qualifications and experience.

Benefits: cost of living allowance, terminal bonus, employer's share of UK superannuation, Two-year contract, renewable. 76 US 132

Headmistress or Director of Studies (Peru)

San Silvestre School, Lima

The designation of the post is dependent upon the qualifications of the appointed candidate.

Headmistress: teaching certificate, 10 years experience (secondary level) including one year in administration. Age 35-50.

Salary: paid in local currency (Sols). (At present £6,969-£7,593 p.a.).

Three-year contract, renewable.

Director of Studies: Degree, teaching certificate, 5 years experience, 2 years with special responsibility. Age 30-45 years.

Salary: Paid in local currency (Sols). (At present £4,056-£5,520 p.a.).

Two-year contract, renewable.

Benefits: cost of living allowance, rent allowance, terminal bonus, employer's share of UK superannuation, medical scheme. 76 US 128

School Appointments (Peru)

Morham College, Lima.

a. Assistant Master for General Science; men only. b. Assistant Master for the Lower School with responsibility for Music. Music qualifications desirable.

Qualified teachers aged 25-35 with Two-year experience. Single candidates preferred.

Salary: Burnham Scale.

Benefits: overseas allowance, terminal bonus, medical scheme, employer's share of UK superannuation. Three-year contract, renewable. 76 US 126-127

Return fares are paid. Local contracts are guaranteed by the British Council.

Please write, briefly stating qualifications and length of appropriate experience; quoting relevant reference number and title of post for further details and an application form to The British Council (Appointments), 65 Davies Street, London W1Y 2AA.

Teacher of Physics (Turkey)

The English High School for Boys, Istanbul

An independent day school for approx. 360 pupils, mainly Turkish, in the age range 11-20.

Trained teachers with a degree in, or joint degree including Physics. Men preferred.

Salary: approx. £2,381-£4,363 p.a. net. One third payable in sterling in Britain.

Benefits: employer's portion of superannuation, furniture grant, terminal bonus.

Two-year contract guaranteed and renewable. 76 SS 81

Head of English (Yemen)

National Institute of Public Administration, Taiz

To administer the English Department and to teach English language up to Cambridge Proficiency level to adult Yemeni students.

Candidates, men only, must be graduates with 5 years' TEFL experience, TEFL qualification desirable.

Salary: £4,389-£5,409 p.a., tax free.

Benefits: overseas and children's allowances; free furnished accommodation. Two-year contract, renewable. 76 AO 39

Head of Department for Technical Studies (Oman)

Royal Guard Regiment Boys' School, Seeb.

Candidates, men only, should have a teaching qualification or Diploma of Education and at least 5 years' relevant experience. Married men are eligible but only without children.

Salary: £6,840 p.a. tax free.

Benefits: Free furnished accommodation; free car, petrol and maintenance; annual passage-paid home leave; terminal gratuity. Two-year contract, renewable. 76 AS 110

Lecturer in Biometry (Sri Lanka)

Post-graduate Institute of Agriculture, Peradeniya Campus, University of Sri Lanka

To lecture in elementary statistics and biometry on common core courses at post-graduate level.

Post-graduate degree in Agricultural Statistics/Biometry. Candidates with PhD and experience in teaching or research preferred.

Salary: £3,573-£5,409.

Benefits: overseas and children's allowances; free accommodation, medical and superannuation schemes. Two-year contract, renewable. 76 UU 117

Three English Teachers (Laos)

Lyce de Vientiane, Lycee Fangum, Lycee Technique

Graduates with TEFL qualification and experience.

Salary: £2,967-£5,229 p.a.

Benefits: free furnished accommodation, overseas and children's allowances, superannuation and medical schemes. Two-year contract, renewable. 76 US 129-131

Audio-Visual Technician (Iran)

The College of Nautical Studies, University of Baluchistan, Chah Bahar

To maintain a language laboratory, a visual aid and reprographics room and assist lecturing staff with materials production. Relevant experience essential.

Appropriate qualifications desirable. The post requires resourcefulness, tact and willingness to live in an isolated community.

For January, 1977, initial attachment in Southampton January to August, 1977. From September, 1977, in Chah Bahar.

Salary in Southampton £3,573-£4,185 p.a., in Chah Bahar £5,002-£5,959 p.a.

Benefits: free furnished accommodation; overseas and children's allowances; return fares for technician and family; baggage allowance; medical scheme; passage paid home leave after one year in Chah Bahar. Two years eight months contract. 76 HU 114

Child Care

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30 Arts/Reviews

Theatre

Bids for beds

Heather Neill on the National Youth Theatre

The National Youth Theatre is celebrating its twentieth season with three new comedies and a revival of the sixties production of *Coriolanus* in a Prussian setting. Two of the new plays, *Here Comes the Sun* by Barrie Keeffe (Jeannette Cochrane) and *The Dred and Butter Trade* by Peter Terson (Shaw Theatre) opened last week.

Barrie Keeffe's previous work, in particular *A Sight of Glory* (NYT 1975) and *Goat* (part of his trilogy for the Soto Poly), led me to have high hopes of his latest play, set in a Spanish tourist playground. But, although the language frequently scintillates (Mr Keeffe has a penchant for apt similes and snappy exchanges) the sympathetic observation of teenagers in the earlier plays has been replaced by a kind of brassy cynicism. English working class youngsters on holiday are, it seems, either nasty bellow boys bent on dingo bashing or promiscuous office girls who have come along to vie with each other as merchandise in the sex market.

Part of the difficulty is, of course, the need to accommodate a huge cast: just as a character promises to become interesting, the chorus of holiday makers come flooding on shouting "Viva España" at full volume or writhing to disco music. The result is a lack of focus and a confusion of purpose; there are hints at a political theme, but this is not pursued in any detail and the confrontations between hooligans and waiters are really no more than obtrusive background. In the four girls whose holiday gives the play its basic shape Barrie

Keeffe has created potentially interesting characters who learn a few hard lessons about life and love, but they are all excellently acted by Marian Boyes, Rosemary Clayton, Kate Buffery and Anne Miller.

Peter Terson has previously turned the crowd into an advantage by giving it a corporate identity, in particular *Zigger Zagger*. But tactics have been different in his latest plays, *The Trip to Florence* (1974) had a fairly small cast by NYT standards and in *The Dred and Butter Trade* the numerous hotel guests and staff with whom the plot is concerned are divided into small groups introduced separately by a perky junior porter who acts as linkman and guide. Things happen fairly slowly until the final act when the Royal Victoria Hotel seems to be metamorphosed into Feydeau's *Cog d'Or* and a farcical denouement ensues involving, among others, some inept crooks, two technicolored tarts, a flashy Northern comedienne and her flailing child and a gesticulating French chef who is running a food racket on the side.

As always, Peter Terson has allowed for developments in plot and character during rehearsals, but this time the effect in the first half is rather stark. As the very first porter says, disarmingly, that if there was a plot he seems to have lost it somewhere. But this is not quite good enough, and although there is a good deal of fun in the play, its lack of authorial control is a distinct disadvantage. The pity is that if the plays this

season are, so far, unsatisfactory, the standards of acting, direction (Paul Hill was responsible for *Here Comes the Sun*, Michael Croft and Graham Chinn for the other) and set design are as high as they have ever been in the NYT. The other new play, *Stag Night*, by Willis Hall opens at the Lyric Theatre on August 31 and *Coriolanus* at the Shaw on September 8.

Meanwhile, behind the scenes Michael Croft is launching a campaign for greater financial support. Although the Arts Council has subsidized the company for some time (£7,500 a year for the past three years), it has recently been stated

that it is against their policy to give aid to amateurs and, instead of increasing the grant as requested, now apparently regret having made one at all. This is a great pity. Although the company receives a certain amount of help from the DES and the LEA, its importance as an artistic body as well as an educational one should be acknowledged. Standards vary, times change, but this is an enterprise which has opened doors for many young people who, though few turn professional, gain immediate experience of theatre, and the NYT is well known in other countries as a representative of British culture.



A scene from "Here Comes the Sun".

Country art

After leaving the A48 between Carmarthen and Haverfordwest leafy lanes lead towards the Eastern Cleddau—and Picton Castle with the Graham Sutherland Gallery in its grounds. It is one of a new pattern of museum and art galleries beginning to emerge as part of the decentralization of exhibiting art away from the cities.

The public is not often given the opportunity to share the inspiration provided by landscape and to experience how the artist may have arrived at his subjects. Graham Sutherland, with the assistance of the Honourable Haunton Phillips and Lady Marion Phillips of Picton Castle, The National Museum of Wales, the Welsh Office, The Wales Tourist Board and three West Wales Councils has donated a rare gift (15 oils painted between 1970 and 1976, watercolours, sketches and photographs) to the people of Pembrokeshire and to the nation. All are to be congratulated on their cordination of the programme.

Over the years since 1931 Graham Sutherland has harvested crops of "coalescing shapes interwoven and cemented together by time and damp" from the shores and river beds of Pembrokeshire. He is obsessed with the structure of growth, the movements made by natural forces to free themselves from the earth: by the correspondences between animal, human, geological, botanical and man-made machines. Twigs become birds, chains become roots and holes become female forms, and rocks develop flames.

The Graham Sutherland Gallery is not only a gift because of the works of art which it houses, but also in the simplicity of its structure. The pink plastered walls are intentionally without decoration: are the internal appreciation of the plinkish exterior glow which so often rises from the grey Pembrokeshire stone buildings. The floor is Siemese marble. The archaic design of the glass showcases, the round tables, the little theatre at the far end, the large windows so similar in format to Sutherland's large oils—all this makes a pilgrimage to Picton worthwhile and not just for followers of Graham Sutherland.

Rosalind Thallier

Clothcraft

Spinning and Dyeing the Natural Way. By Ruth Castino (photographs by Marjorie Pickens). Evans £3.25. 237 44817 3.

This is a practical book which builds up in stages a basic guide to dyeing, spinning and weaving. In 100 pages or so the reader is taken through the home and countryside to suggest the vast possibilities of the craft without overwhelming the reader. She explains simply, methods of working, which could, nevertheless, produce a satisfactory finished article.

Mrs Castino encourages one to ignore the mystique that inevitably accompanies an ancient craft, and also offers useful advice on how to set up and organize craft classes.

Each process, however simple, is described in detail and is well illustrated throughout by photographs of the sheep to spinning, dyeing and weaving the yarn into cloth. As well as a sound explanation of the differences between wool and animal and plant fibres, with historical notes, there is a fairly comprehensive list of dyes and chemicals which are dangerous to use without care are indicated in the dye recipes.

At the back of the book is a list of suppliers of equipment, fibres and yarn both in America and the United Kingdom, and a bibliography under the headings of each process. It is an altogether honest and unpretentious work.

Gwen Terrell

31 Arts/Reviews

Symphonies for solo man

Michael Graubart on Edgard Varèse

Edgard Varèse. By Fernand Ouellette. Colder and Boyars £4.95. 7145 0209 X. £1.95. 0209 1.

Varèse was born in Paris in 1883—the same year as Webern. In 1915 he emigrated to the United States, dying in New York in 1965. Like Webern, he was fantastically single-minded, refusing to compromise the purity of his revolutionary aural imaginations; and the canon of his works is even smaller, for his pre-1915 manuscripts were destroyed, leaving 15 mature pieces, one of them incomplete.

Varèse's music is not founded on systematic technical procedures that can be readily be abstracted. He has, therefore, not become a cult figure and has been protected from the misunderstandings imposed on Webern by the early serialists. The nature of Varèse's music has been generally understood, by friends and foes alike; it can still shock—but then it simply is not played much.

Varèse was devoid of nostalgia. His preferred sound-world was that of the urban, mechanized twentieth century. But he used his penetrating timbres, brutal block textures, and frustrated ostinati to create works of art, not imitation: works of disciplined, "cubist" form (to borrow Rosenfeld's telling word) which express human emotions,

tragic, sometimes hopeful, often with an inward violence held violently in check. His aural imagination always preceded his choice of means. For much of his life he was searching for new instruments to realize the sounds that his inner ear heard so clearly; he did not find them till his last years, when electronics had advanced sufficiently for science.

Ouellette was a friend of Varèse; the composer (just before his death) and his widow approved of the text of his biography. It contains no analysis of the music, but is indispensable for its documented details of first performance and critical attitudes, its extensive bibliography and its presentations of Varèse's own important views on music—for example, his concept of film music as having to deviate from and even contradict the screen action. Ouellette's own comments on Varèse's music are subjective, and he labours the point of his total originality, about which there has never been any disagreement, a little too much.

Occasionally, for instance, of *Octandre*, beginning with *The Rite of Spring* is inescapable. As are the roots of the almost modal-sounding trombone invocation and the near-quotation from Ravel's *Bohème* in *Intégrales*; these things are the newness of Varèse's treatment of the material all the more startling.

Ouellette deals movingly with the harrowing "silent" years from 1936 to 1947, though he does not

mention the story of Varèse's friends clubbing together to buy him a tape-recorder. On *Densité* 21.5, he says that it was the density of platinum, and adds "now 21.4". His translator corrects "density" to "specific gravity" (and "21.4" to "21.45") and makes the suggestion of an actual change—with innumerable implications for science.

Tantalizing mysteries remain. Apollinaire describes Varèse in 1913 as about to conquer Paris "just as he conquered Berlin". How? Only a single work of his had been publicly performed, and he had not made his conducting debut. Ouellette emphasizes the "importance of Varèse's childhood conflict with, and abandonment by, his father." Yet the dissolution of his own first marriage and the consequent abandonment of his little daughter to her maternal grandfather are disposed of in a casual remark. Many of Varèse's illnesses are unspecified. The source of his "small fortune" in 1928 is not explained.

There are occasional slips. Ouellette and his translator confuse *Varèse's* *Principles of Mathematics* (1903) with Russell and Whitehead's *Principia Mathematica* (1910 et seq.). Ernest Newman is described as a composer and critic; *W. Strauss* (there is an occasional confusion, note 12 on chapter 5; Alexis Léger or St John Perse?) or omission of an attribution.

The French edition had no index at all. The present edition has—but of persons only; the list of works gives no page references, and the bibliography omits many of the sources referred to elsewhere.

Mr Coleman's translation (slightly abridged, though we are not told) makes Louise Varèse's skill as a translator seem ironic. There is a continual slight sense of strain in the prose, though *Symphonie pour Solo Man* (for *Symphonie pour un homme seul*) does, perhaps, catch an unintended double meaning. Coleman is careless about English spellings of proper names ("Nickisch", "Habeneck"); Professor Thérèse and his electronic instrument, the *theremin*, oscillate rapidly between Thérèse and Teremin.

Coleman is no musician. We have "into" for "in", "instrument" for "instrument", "ton-tona" (jazz drums) for "ton-tona" (orchestral gongs), and "side-drums" for "timbales". Where Ouellette places "temple blocks" in quotation marks because he is using an English term in a French text, Coleman does the same, implying that they are not normal percussion instruments.

Ouellette, too, it must be admitted, finds the wilderness of percussion terminology too much occasionally. In talking of Varèse's performance of Berlioz's *Requiem*, we have "four brass" for "brass band", and the flutes and trombones "play against each other" in those famous chords in which

they play together (Ouellette's phrase implying a balancing of opposites). In chapter 18, notes 22 to 26 are transposed by one where the original merely omits one reference. And the description of Hoffmann's *Elektra* as a "genial poem" should rather be sent Coleman scurrying off to the dictionary. Strauss's phrase was "geniale Dichtung": "literary work of genius, and Ouellette's 'genial poem', though 'poème' is too narrow, is more enough.

This is an important book. But there is a crying need for another, which will bring the music closer to us by examining its actual substance. Anti-systematic Varèse certainly was. But the superbly consistent producers of such an ear and such an imagination must yield fascinating results to analysis; results revelatory of the workings of a great musical mind. Marc Wilkinson (*The Score*, March 1957) has shown the way; Allen Forte (*The Structure of Atonal Music*, Yale University Press 1973) has forged potentially useful tools. This reviewer has described (probably intuitively) quasi-serial procedures in *Octandre* (Tempo No 108, March 1974); and Robin Maconie, in his perceptive review of the hard-back English edition of Ouellette's book (*Tempo* No 107, December 1973), even points out the tantalizing glimpse of what looks like a numbing tone-row in a photograph of Varèse working table at the time of his death.

Another musical myth?

Programme Music: a brief survey from the sixteenth century to the present day. By Leslie Orrey. Davis-Poynter £6.00. 7067 0171 2.

Programme music is not a category but an attitude. "The essence of programme music is that the sounds should be significant. Whatever the merits of Bach's *Art of Fugue*, it is not programme music," says Leslie Orrey—which just about sums it up. The difference between programme music and *The Art of Fugue*, we are asked to believe, is that music which has a story line or descriptive function signifies more than music which is merely perfectly formed. The criterion is not musical excellence, but the use for programme music has even succeeded in demonstrating the connection between a verbal image and its alleged translation into sound. It is social. A programme has only suggested significance.

Orrey is a competent enough able to suggest concrete phenomena from the simplest dance movement to the timeless cry of anguish. Musical instruments have the power to evoke a wealth of functional associations: there is something of the heartbeat in every drum, something of the outdoors conveyed in every horn or trumpet note. Rhythms and beat patterns are also signs: no one would fail to recognize the sound of a chicken clucking, whether the instrument be Rameau's harpsichord or an electric guitar.

But programme music aims, or is claimed, to be something more than merely descriptive. The programme, the argument to which Mr Orrey's ideal tends to represent no less than the polarization of all musical associations to a given narrative plane. The loss of depth in musical experience implied by ignoring those cues which do not conform to the programmatic scheme is justified as a gain in intelligibility. It only that were true; it is, in fact, manifest nonsense. A programme is simply a device for persuading people who do not know any better that music has a meaning other than the meaning of the sounds.

In times of social upheaval the distracting simplicity of such a doctrine can be thought socially desirable. Music, the most abstract of arts, is the most compelling expression of our consciousness. Programme music, in substituting a sentimental for private feeling, attempts to exorcise that potential for private revelation which repre-

sents a danger to social order, and to promote in its stead a pattern of general response which may be easily manipulated.

So long as new music continued to be created and to draw large audiences—to jazz, that is, that the composer was revered public figure, and that the promotion of music remained largely in the domain of the private entrepreneur—then radio, appeared, and control of music promotion passed from the composer and entrepreneur to educational and lay committees—people with a social rather than a cultural commitment—that programme music became social programming. We observe the effects of this pernicious doctrine on the music that has given rise to the theory that music is essentially entertaining, essentially communal, essentially useless, something to be taught, something to be explicated, something to be explicated in the press, collaborated by sociologists, hypothesized by psychologists and digitalized by computer programmers, none of whom, if called to account, could interpret a cadence by Mozart, compose a melody, or in any practical way add to our understanding of how music works. This is the philosophy that allows critics to flourish while composers starve, that sustains the myth of the untrained school music teacher that authorized the neglect of Schenker, Webern, Bartók and Varèse while they were alive, and the humiliation of Prokofiev and Shostakovich.

To be sure, Mr Orrey's modest survey is not to be blamed for over a century of calculated repression. But it is in such minor works, aimed at the non-professional teacher and library reader, that the perpetuation finds its clearest expression. But why should we expect Mr Orrey to succeed where Deryck Cooke failed? The myth is unprovable. Feeling is always more complex and ambiguous than words, which is why the great composers who have resorted to a kind of verbal shorthand to describe their musical intentions have always taken pains (as Mr Orrey knows but somehow refuses to believe) to discourage a precisely literal interpretation of what can only be the merest suggestion.

Robin Maconie

Music

Entertainment for democracy

Robin Maconie on the International Festival of Youth Orchestras

There were some good things to be seen and heard in the International Festival of Youth Orchestras at the Lyric Theatre, London. To be truthful, they were few and far between, but what there was almost persuaded me to like such things as gala and international youth.

Of necessity the gala format presented a concentration of the best of songs and dance programmes that had been shown at greater length in the hospitable north. If one disregarded the extraordinary noise coming from the sound system (which was not difficult, since ears were effectively desensitized after 40 seconds exposure to the din), and if in addition one paid no attention to the plots of a series of dances which varied between little narrative distinction and no distinction at all, the dancing of several members of the Saint Louis Civic Ballet showed considerable promise.

It was a programme of deliberate triviality and very little grace, in keeping with the occasion (or so I imagine)—nevertheless, the two male dancers in an otherwise all-female ensemble (Tony Parise and Jamil Akman, danced with gratifying authority, and in one vulgar but at least coherent vignette called "Belle of the South" Kim Raitz as the maid and Kyle Weinmiller as the mother gave evidence of

undercapitalized abilities of romantic and comic characterization. The Hong Kong Schools Chinese Dance Team performed three folk dances out of an impressive repertoire. The "Dance of the Red Silk" made an extraordinary impression of living calligraphy as the dancers looped and whirled long banners of orange and red. The lead dancer (Sandra Lee) had a fine, fluid, and with considerable skill, wearing the expression of a rather severe mother superior, and there was much formation movement and tableau presentation of some charm in the "Song of the Sunflowers".

They too, however, were hindered by poor music, inadequate sound. I cannot believe that the hectic pace of much of the music was genuine, since it was impossible to move elegantly at the given speed. I feel the same misgivings about the music's hybrid instrumentation.

No criticisms at all, however, for the dancers and musicians of Ahmadu Bello University. They are, of course, well known in London; the work of the Centre for Nigerian Cultural Studies is a model of what a university community can do to preserve and generate wider interest in its cultural inheritance. By far the most professional performance, it also had greatest artistic and narrative appeal. In the African

combination of mime, music and dance there is much that could be learned by the West. Choral singing, on the other hand, is a tradition of these events that requires sociological rather than musical observation. Though there is evidence that the repertoire of international youth choirs is improving, on the strength of last Sunday's gala the rationale of choral music-making is unchanged.

What a lugubrious testimonial to the Protestant ethic to see serious ranks of adolescent womanhood kneeling in two parts without a trace of feeling, befitting of John Hunter-Dunnes in their dress dresses, but without even a ploy to clutch in their unglazed hands. It is not music they make, but town councilors' entertainment: not the voice of youth, but an expression of obedience to elderly dogmatism. More the pity, then, that where genuine music-making could be detected it was usually swamped by poverty of choice or timidity in interpretation. There is, of course, a special twentieth-century repertoire of a capella music which specializes in turning singers into zombies—but it is time we all grew out of that.

Much of the malaise has to do with the reactionary attitudes prevailing in what could be called the Youth and Music Industry. It is

a disagreeable certainty that, with one or two notable exceptions, International Youth Music Organizations are run by well-meaning people who have not the slightest interest in musical quality. I have my doubts as well about the charitable motives of an enterprise where the performers pay as well as the audience.

But the real test is the degree of importance attached to simple musical values. I do not believe in "using music [sic] as the unifying bond to promote international understanding". If music can achieve this aim, it will do so without the help of the public relations expert. If I believed that political harmony could be achieved by bringing young musicians together, I would hardly expect it to be achieved by so deliberate and unimaginative a system of exploitation. But those sentiments belong to the propagandist age, along with Van Cliburn, Walter Susskind and the 1976 International Festival Orchestra, an eight-day wonder, hybridized from youth orchestras from Australia, Canada, Norway, Sweden, England, France, Venezuela, Japan and the United States, who appeared at the Albert Hall on the Sunday evening with a programme of Wagner, Berlioz and you guessed it—the Tchaikovsky No 1.

The inverted torch to account for, and if the stately seated figures are such major deities as Hermes and Aphrodite, why has the artist allowed them to be so unidentified? This was, Haynes thinks, a wedding-present, "an auspicious and commemorative object rather than a functional one, though it may well have been filled with wine on occasion." A pleasant thought for the visitors who almost invariably pause beside the case where the vase stands alone today.

Elizabeth Henry

Nuptial monument

The Portland Vase. By D. E. L. Haynes. British Museum Publications £2.25. 7141 1245 3. £1.30. 7141 1246 1.

"I will give you a thousand pounds" said Sir William Hamilton—and in the 1780s "and so I did, though God knows it was not very convenient for me at that moment." So inconvenient that the vase soon had to go to the Duchess of Portland for 1,800 guineas; and in 1810 for safe keeping

to the British Museum, where it was smashed into more than 200 pieces by "a stout young man" (after a week of interpenetration) attacked it with a hammer. The monument of beauty. The Portland Vase, repaired with incredible skill in Victorian times and then again broken up and reassembled with modern adhesive, retaining its assurance and clarity.

The Keeper, Greek and Roman Antiquities in the BM has written exactly the guide-book which this unique example of the Roman glass

maker's art deserves. The account of its history, and the theories about its decoration—allegorical, mythological, or in some symbolic way, historical—are written in a lucid and entertaining style, and the section on the techniques of glass-blowing and engraving is fascinating in itself. There are 16 pages of plates and a detailed drawing of the vase's design.

Mr Haynes thinks that the figures on the vase represent Felus and Theia, image of happy marriage (though there are odd things like

Matters of opinion

Araminta Wordsworth reviews a new book on cinema

Personal Views: Explorations in Film. By Robin Wood. London: Panther £5.90. 900406 64 X.

It is difficult to sympathize with Robin Wood, although I find myself in agreement with many if not most of the views he expresses in this book. After reading it several times I am convinced that he dares the reader to like him; he challenges you to sneer at his attempts to understand and appreciate Stockhausen, he acknowledges his debt to R. R. Leavis and proudly avows his own homosexuality—all pieces of information which are more or less irrelevant to the writing of criticism in the cinema.

The book is a series of 11 essays of varying provenance and quality. Some are based on lectures, some are reprinted from periodicals, and a few were especially written for the book. They vary therefore in accuracy and importance, from "In defence of the state of play" to "Wood sets out to be accurate and precise, while the cinema is general and wild. He notes some small inaccuracies—Wollens gives

the Earp character in *My Darling Clementine* a wife—and points out the interesting fact that critics who grew up loving Ford's movies and became converts to the cause after May 1968, restructured their past allegiances. "The pantheon is the same, but the gods have to be reinterpreted" is his felicitous phrase.

His aim throughout is not to refute but to offer a series of skirmishes, "so voice doubts, questions and anxieties rather than to demolish". And as devil's advocate, this is where his value as both critic and teacher lies. He opens up areas of conflict and fruitful argument, and offers suggestions for discussion. The errors on von Sternberg's *The Scarlet Empress*, Ophüls, Ozu and notes on children in films could be starting points for longer exploration and discussion.

Throughout, the book is written with a passion and involvement that is most infectious—even when you disagree with him, you are drawn into the argument. Informed argument, tension (one of his favourite words) and a more informed discussion should result.

Let the sunshine in

Barry Fantoni

The British have always had a soft spot for funny songs sung by funny men. Dinner-suited gentlemen have performed their witty ditties to a wide audience ever since black and white and white pianos were invented, and probably before. The most famous of these were the songs of the Swans, who have a long tradition of singing of men of letters. Instant Sunshine, a group of three doctors and a contributor to *Punch*, but apart from wearing the worst-fitting dinner jackets I have ever seen (which makes them look like wretched second-rate undergraduate debating society) the four performers are thoroughly professional.

In a live show, David Barlow, Miles Kingston, Alan Marston-Davis and the composer of all the group's material, Pete Christie, create an instant Sunshine, a group of three doctors and a contributor to *Punch*, but apart from wearing the worst-fitting dinner jackets I have ever seen (which makes them look like wretched second-rate undergraduate debating society) the four performers are thoroughly professional.

earlier this year, television viewers enjoyed their contribution to Thames Television's embarrassing late-night show, *Take Two*. Their popularity aside, Instant Sunshine are still only semi-pros, consisting of three doctors and a contributor to *Punch*. But apart from wearing the worst-fitting dinner jackets I have ever seen (which makes them look like wretched second-rate undergraduate debating society) the four performers are thoroughly professional.

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My main criticism is that each track has the same, medium tempo. Christie might think about a few slower numbers for the next one—no, I gather, too taxing a task since he claims to be able to write a song on almost any subject to order, more or less overnight. Occasionally the construction of some tunes is much too complicated. With comedy, it pays to keep the melody lines simple; nearly every thing George Formby could be remembered for by his audience after only the second verse. But all this is quibbling in the face of some very funny music.

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